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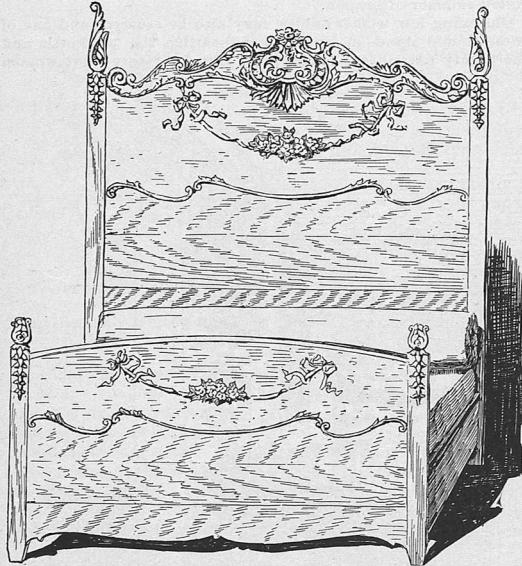
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above the floor, while the foot end should not be more than three and a half feet high and should be secured by a longer length of rope. This will give greater comfort and insure a more graceful curve than when both ends are hung at the same height.

If color be desired, a bright Japanese rug may be thrown upon the floor, but usually the well-oiled yellow pine boards are all sufficient.

With taste, care and ingenuity this out-door room of ours becomes the most charming accessory of the summer cottage, indeed an essential feature, without which life in the country would lose half its charm.



POPULAR BED BY THE HALL LYON FURNITURE CO. DESIGNED BY G. F. LYON.
EXHIBIT OF S. P. PORTER.

A POPULAR BED.

A BED, not too fine to be expensive, and with just enough carved enrichment to redeem it from being commonplace, is a popular desideratum and bed above illustrated, made by the Hall and Lyon Furniture Co. of whom Mr. S. P. Porter of this city is selling agent meets a wide-spread demand. Mr. Porter will exhibit this pattern as part of an attractive display of economic furniture, the product of some half dozen different factories at the forthcoming American Furniture Manufacturer's Exhibition in the Industrial Building, New York. Mr. Porter's well-known good judgment in selecting eminently salable goods, the joint production of the cabinet maker, carver, inlayers, turner, and art metal-worker, adds a commercial significance to the art quality that will be highly appreciated by the trade at large. Having himself recently given up the manufacture of furniture to associate with the trade exclusively as manufacturer's agent he takes pride in the fact that his goods are of first-class quality. His showrooms in Canal street are admirably arranged to permit his choice selections being displayed to the best possible advantage. Nothing commonplace is to be found in the stock. The articles throughout partakes of a distinctive character which raises them above the level of the general run of furniture and the construction, carving and metal-work fittings, such as locks, hinges, escutcheons, &c. are perfect in execution and true to period in every way.

Bedroom suits, desks, cabinets, chiffoniers, hall-stands, occasional tables, dining-tables, sideboards, buffets and chairs, ladies' writing-tables, toilet-tables, fancy rockers, &c., &c. are quoted at prices which considered in view of the quality and character of the prices are remarkably low. The time expended on a visit to the display of S. P. Porter at the exhibition will be well spent.

MANTEL AND FIREPLACE.—II.

BY J. HARRY ADAMS.



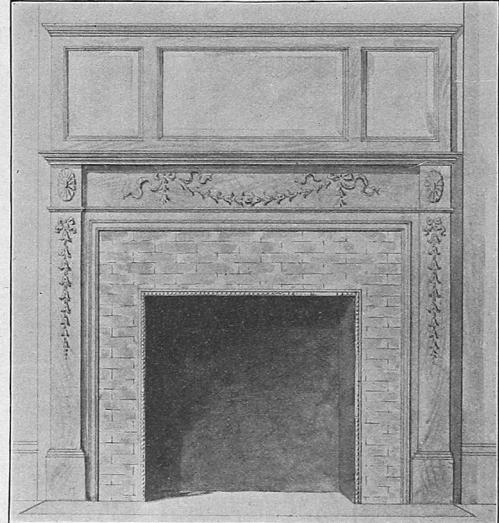
It is necessary that the wood of whatever variety that is employed for mantel construction should be of the very best quality and thoroughly seasoned or kiln dried.

As a mantel is put to the most severe test of any piece of furniture, at one time being subjected to intense heat, while at another to extreme cold, when left in an unheated room in winter.

A good mantel, like a piano, will last longer and the joints of the wood will keep together better in a room where there are some potted flowers or growing plants to lend a sufficient amount of moisture to the air to keep the wood at an even expansion.

The construction of a mantel, like a fine bit of furniture, should be a careful and studied piece of work, as a poorly made one is a constant source of regret and disappointment.

A point to bear in mind when using glass or mirrors in a mantel top, is that all glass is cut to the even inch, and to use a plate measuring a fraction over this size means to pay for two inches of glass while you may be using only quarter or half an inch of it. Thus, if you can get along, for instance, with a plate thirty-six inches long rather than thirty-six and one-half, you save paying for a plate thirty-eight inches in length. This applies to width as well as to length.



COLONIAL MANTELS. THIS AND THE FOLLOWING FOUR DESIGNS OF MANTELS
DESIGNED BY J. HARRY ADAMS.

The sight opening of a frame to hold glass should be just three-eighths of an inch smaller all around than the outside size of the plate. Thus, if it is desired to use a beveled plate eighteen by thirty-six inches, the sight opening of the frame should be seventeen and one-quarter by thirty-five and one-quarter inches, allowing three-eighths of an inch of glass to lap behind the frame all around and so hide any slight unevenness or chip flaws on the edges of the glass generally left by the beveling process.

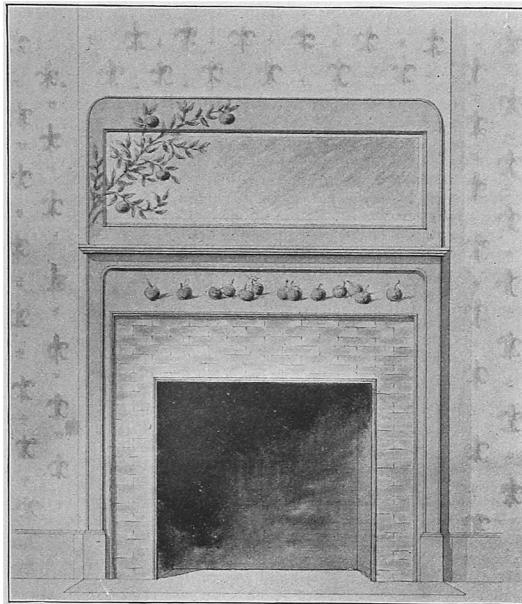
In giving a description of how to construct the mantels here illustrated, close attention should be paid to the details.

It is a comparatively easy matter to nail a few boards together and make a plain mantel, but if a little study is given

to the embellishment a really attractive affair can be made from what was otherwise an obstacle rather than an ornament.

Design No. 1 is for a colonial mantel, simple in construction, inexpensive to make and tasty in appearance.

This design will make up well in any native wood, such as



DESIGN NO. 2. MANTEL FOR SITTING-ROOM, OR BEDROOM.

oak, ash, cherry, birch, maple, sycamore, hazel, white wood, or even pine painted white.

The total height should be about five feet ten inches, or six feet. The shelf from the floor, about four feet two inches. The height of the wood opening from the hearth should be about forty-two inches, and the width governed by the length of the mantel.

If a chimney breast measures about five or six feet wide, it is a customary thing to make the mantel shelf the length of the breast, but if it should be much wider than six feet, it is not necessary to extend the mantel to meet it.

This design, when worked in natural wood, should have carved ornaments. The sunburst rosettes at heads of pilasters, the flower drops under the rosettes and the garland with bows and ribbons, that decorate the frieze, should all be carved in low relief and be applied to the wood either before or after they are carved.

When applied carved ornaments are used on furniture, the design is drawn on thin wood in outline and then with a jig or scroll saw the outline is cut, leaving the ornament in its first stage. This piece of ornament is either glued to the piece of wood it is to decorate or it is carved first and then applied with glue. In the latter case it is glued fast to a thick piece of wood, having a thickness or two of paper in between, and after the carving is finished it is separated from the wood with a large flat knife passed under it.

The paper glued in between allows the separation to take place without destruction to the thin carved ornament.

This design works out very well in light colored paint or ivory enamel, and if it is desired to treat it in this manner, the ornaments can be of composition or papier maché.

These ornaments should not cost more than two dollars and fifty cents, and should be applied to the unfinished wood with a good glue.

If the wood has been painted, or it is desired to decorate an old mantel with composition ornaments, it will be necessary to apply them with white lead instead of glue and make them fast also with small steel wire nails.

Composition ornaments for mantels and furniture in general as well as for interior decoration, where it is to be covered with paint or stain, is very desirable, as it is generally good in design and the detail is as sharp as in good carving.

It is used in many of the finest buildings and dwellings as a substitute for carving where it is to be covered, and is invaluable on account of its durability and low cost, it being less than one-quarter the price of good wood carving and in many instances much handsomer.

Design No. 2 works out well for a sitting or bed-room and looks well in most any wood from the least expensive to mahogany, which is considered one of the finest and most satisfactory for the construction of mantels.

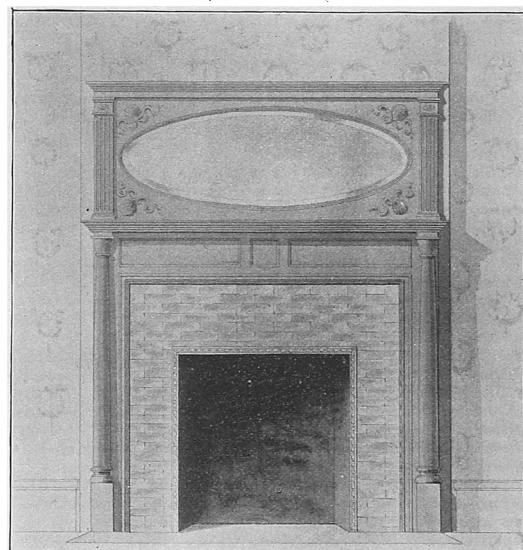
A pretty idea is to construct this mantel of pine or white wood, paint it a cream white, with five or six successive coats of paint for inside use.

When the last coat is thoroughly dry rub the painted surface with very fine sand paper to obliterate the brush marks, and with oil colors paint across the top a branch of apple wood, leaves and a few ripe red or yellow apples. Scatter a few along the frieze below the shelf, and if nicely executed the effect will be very pleasing.

Other branches or sprays may be used in place of apple. A branch of dog wood or a piece of fox glow vine works in very prettily. A bow of pine needles with the cones and with a few cones scattered across the frieze, with some pine needles as if fallen there and dried; or a vine of sweet pea running over the top and across the corner of the glass will form a pleasing decoration.

Design No. 3 is a suggestion for a mantel with an oval mirror and shell and ribbon decoration in the corners of the top. The columns supporting the shelf should be about three and one-half inches in diameter and turned with a good line gradually tapering at the top. This design will look well in most any wood, also in white paint, in which latter case the shells and ribbons can be of composition.

Design No. 4 suggests a pretty idea for a bed-room mantel in white paint or maple. It will be an easy affair to make and should not cost much; that is, not over twenty or twenty-five



DESIGN NO. 3. MANTEL WITH OVAL MIRROR.

dollars at the most, and if the ornaments are of composition that will reduce the price somewhat.

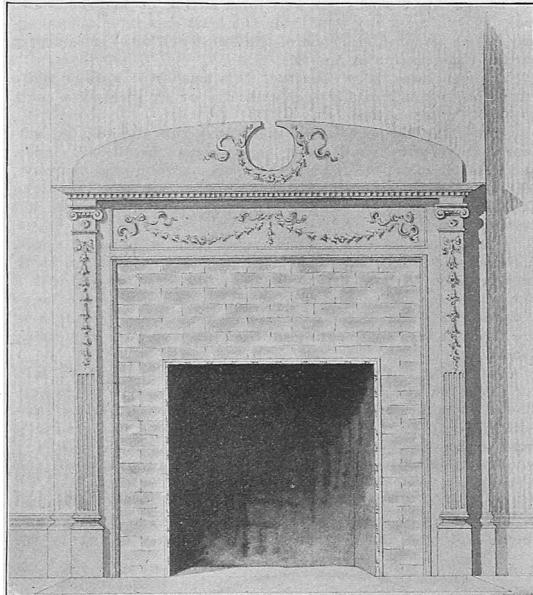
The shelf should be about four feet and six inches high from the hearth and the top board not more than nine inches high.

These designs are all drawn to scale, so the proportions will be found about right.

Design No. 5 is an artistic suggestion worked out in brick, iron and wood.

The shelf and top board are of wood, preferably of oak. The body part of the mantel is of any kind of brick, speckled or Tiffany brick being a handsome material, or a terra vitrariae glazed tile or brick makes a handsome and artistic effect.

The corner irons and frames are of thin wrought iron, studded every four or five inches with old bolt heads riveted to the



DESIGN NO. 4. BEDROOM MANTEL IN WHITE PAINT OR MAPLE.

bands with the heads battered a little out of shape to lend them an antique appearance.

When the size is decided to make this mantel, lay out the proportions and have a blacksmith make the corner irons, following Fig. 12 A. Have also three brackets made of wrought iron about one-eighth or three-sixteenths of an inch thick and about three or three and one-half inches wide at the top, Fig. 12 B. This diagram shows the general proportions of a piece of flat iron before it is formed into shape C. (See article I, May issue.)

A thin sheet iron bob top must also be cut out, but this can be done after the fireplace has been constructed.

Speckled bricks can be obtained at any fancy brick yard or from a builder, but if terra vitrariae brick is desired, they will have to be purchased from a manufacturer of fireplaces or from a tile kiln.

A rich, dark olive green or an old gold color combines pleasingly with antique oak and black iron, but there are many other colors and shades that may suit quite as well; such as peacock blue, any of the browns from a light tan to the deepest sepia shade, or a good selection of colors may be found in the orange or madder lake shades.

As the body of the mantel is built up of the brick or tile, the corner irons and frame should be anchored by means of wires fastened to eyelets that should be made fast to the used of the iron parts.

These wires are to be embedded in the mortar between bricks and trusted so they will not pull out when it is dry.

The linings to the fireplace may be built of brick, or they may be of iron as a matter of choice. The brick will be rather more artistic and will receive from the fire an uneven coating of black that sometimes lends an antique appearance that is appreciated by the lover of odd things.

There are many manufacturers of mantels and fireplaces throughout the United States who are endeavoring to embody

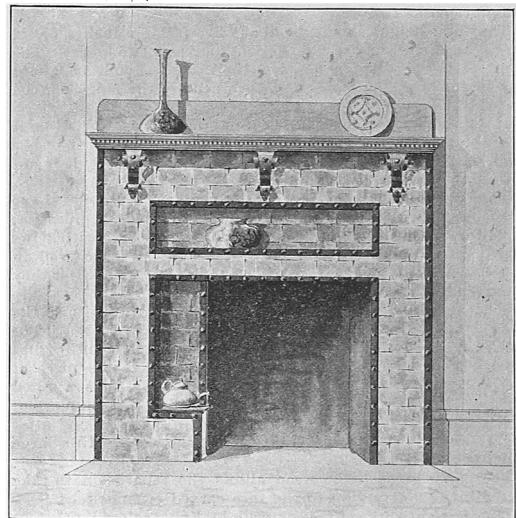
every new feature to improve and make the open fireplace one of the most attractive features in a room.

That success in this particular business is evident can readily be judged by inspecting some of the larger showrooms where everything pertaining to the mantel and fireplace is displayed. They contain hundreds of designs in andirons, fenders, fire sets, linings, screens, easels, hanging lamps, artistic and classic wrought iron and steel work, tile of every description for hearths, facings, floors, walls and various other uses, both imported and domestic; marbles from all over the world, compositions, mosaics, ceramics as well as every known means of heating from the smallest room to the largest building. It would amply repay anyone contemplating the purchase of fireplace fittings to visit these showrooms, walk through and see the hundreds of different designs in all things connected with a fireplace. There are in New York City many of these warehouses where visitors are always welcome, among them being Wm. H. Jackson & Co., Union Square; Kirtland & Andrews, 4th Avenue corner 17th Street; Bradley & Currier, Hudson Street corner Spring; The J. S. Conover Co., 5th Avenue near 18th Street; The Hayden Mantel Co., No. 3 West 34th Street; Davis, Reid & Alexander, No. 18 East 15th Street; Jackson & Co., Water Street, and many others of more or less importance from the Battery to 125th Street.

DECORATIVE NOTES.

SILVERWARE is much more difficult to keep in order than glassware, especially in cold weather, when it is subjected

To the influence of the gas from stove or furnace. The wise housekeeper permits no article of silver that is not in frequent use to remain upon her sideboard and needlessly add to the labor of cleansing. The best receptacle for unused articles of silver is a bag of Canton flannel. This is made wide enough to accommodate the various articles, and is stitched to form narrow pockets with suitable openings at the top, a tape being attached at each side edge at the center. In these pockets the pieces of silver are placed, each kind by itself; and the bag is then rolled, tied securely, and put away in a drawer that is entirely free from dampness. When a certain article is wanted,



DESIGN NO. 5. ARTISTIC MANTEL IN BRICK IRON AND WOOD.

a quick wiping with a piece of chamois will usually render it perfectly presentable.

PALACES on wheels are the new Wagner cars of the great through trains of the New York Central.